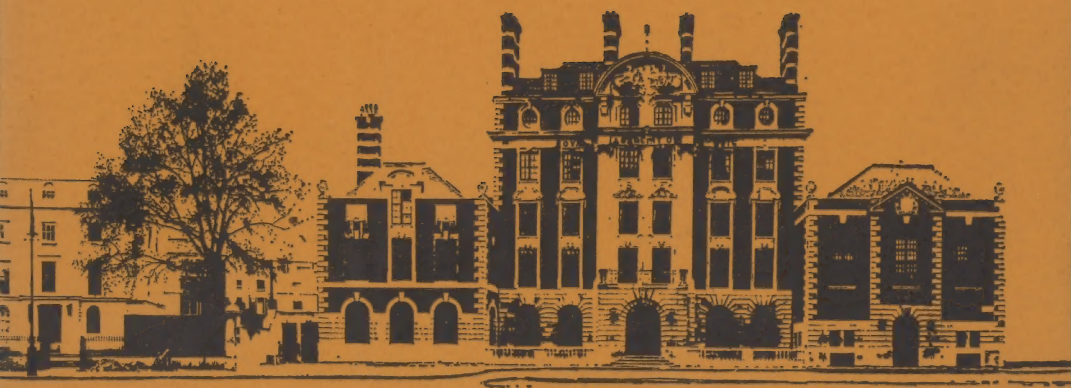


# The Royal Academy of Music Magazine

No 188 Midsummer 1965



# The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

**Edited by Robin Golding**

No 188 Midsummer 1965

Royal Academy of Music

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## Contents

<i>page</i>	2	Editorial
	3	'Piano Workshops' in America <i>Joan Last</i>
	7	Music in Iceland <i>Ross Pratt</i>
	8	Heaven or Hell? <i>Vivian Joseph</i>
	10	Beyond the Pale <i>Anthony Bowles</i>
	14	New Music Club Review Week Concerts
	14	Notes about Members and others
	18	Reviews of New Books and Music
	19	RAM Club News
	24	RAM Concerts





## Editorial

The news of Myers Foggin's appointment as Principal of Trinity College of Music as from next September will have aroused mixed feelings in everyone who has worked with him or under him at the Academy: pleasure and gratification at his being offered a position that will afford full scope to his remarkable musical and administrative gifts; and sorrow that the new appointment must entail the loss by the RAM of one of its most loved and respected personalities. One would never guess that his connection with the Academy extends back 38 years, to his admission as a student in 1927, so ebullient and youthful is his attitude to everything he undertakes. His student record was exceptionally brilliant: two scholarships (one for piano, one for composition), eight major piano prizes, and a sub-professorship in his third year. He was made a full Professor in 1936, and in 1949 he was appointed Warden.

Quite apart from his activities as a pianist (he has appeared as a soloist in Paris, Rome, Naples, Palermo, Malta and Algiers, and has made a number of gramophone recordings), he is a widely experienced conductor, and has always evinced a particular flare for operatic work—a quality from which the Academy has benefited greatly. 'Bill' Foggin first became associated with the Opera Class in 1935, when he became assistant conductor to John Barbirolli, and gained his first experience in such complex scores as Wagner's *Meistersinger* and Verdi's *Falstaff*. Since he became Director of Opera in 1948 he has covered an astonishingly wide repertoire, ranging from Mozart's *Figaro* and *Don Giovanni* to Holst's *Savitri* and Britten's *Albert Herring*. The productions which, in his own opinion, were the most remarkable, were of Vaughan Williams's *The Poisoned Kiss* (1957), Phyllis Tate's *The Lodger* (1960), and Stravinsky's *The Rake's Progress* (1965). It is fitting that his directorship should have culminated this summer with a production of Stravinsky's opera that has been unanimously acclaimed by the national press as being in many ways superior to any professional performance given since the work was written.

Bill Foggin has served the Academy with unstinted devotion in his long association with it, and his achievement will not be forgotten; to say we are sorry to see him go would be an absurd understatement, for it is hard to imagine the RAM without him. But we all know how fortunate Trinity College of Music is in finding someone of his integrity, experience and dynamic optimism, and we wish him every possible good fortune in the exacting work he is to undertake.

## 'Piano Workshops' in America

by Joan Last

(Parts of this article have appeared in *The Music Teacher*, and are reproduced by kind permission of the Editor)

Thousands of Americans of adult age go to school every summer. By early June the Universities have been given over to 'Continuing Education' and 'Workshops' on every conceivable subject are held. It is not unusual for the American, in middle life, to embark on a new career—to change from Science to Music or from History to Art, or to return to University to add a Master's Degree to a Bachelor's Degree gained years ago.

Music teachers, in particular, have great opportunities for further training, for there are literally hundreds of summer courses which they can attend. Indeed, many who have started teaching without any qualification at all can gain Certificates at these Courses, a further Credit being added for each 'Workshop' they attend. It must be realised that the vastness of the American continent sets problems with which we, in England, are not confronted. There, the demand for piano teachers far exceeds the supply and, in many remote areas, anyone with even an elementary knowledge of piano playing may be called upon to give lessons. At one place where I was lecturing we had a show of hands to find out how many of those present had given piano lessons whilst still at High School, and quite one-third of the members had done so. Many of them told me that their first interest was to play the church organ and that the piano pupils had grown from this.

But it is not only the untrained teacher that attends 'Workshops'. Many, of wide experience, spend a large part of their vacation travelling from one to another, for distance is very different in their eyes from ours. On more than one occasion teachers attended Workshops which I was giving and then turned up at another one some 1,000 or more miles away a week or two later.

The Americans have a respect for, and an interest in musical education in England, particularly with regard to our examination systems for both children and students. They do not have the same diploma examinations that we do, most teachers becoming qualified by taking music as a 'Major' at University and by playing a 'Graduation Program'. They study the academic side fairly thoroughly and there are usually classes in pedagogy, but there is not an actual qualifying examination, similar to the LRAM in which questions are asked on technical points, faults are detected and knowledge of repertoire is tested. The 'playing of a program' seems of greater importance, and this has to be from memory. Similarly, at the famous Juilliard School in New York, there seems to be a greater bias towards performance and memory than there is on teaching problems.

For children there are Auditions, rather similar to our Associated Board Examinations, but differing between one State and another. The best of these are held under the auspices of the New York Music Education League, and a long list of pieces is set out that may be played at the various grades. Throughout the rest of America the International Piano Guild is working hard to pull up the standard of playing and gives lists of 'Centers' in every State, from Alabama to Wyoming. However, the choice of music is left to the teacher, and it must be quite a headache for the judges who have to listen to long memorised 'programs' from young people which may include anything from a 'Rocky Mount'n Waltz' or 'The Blue Danube' to a Bach fugue. The teachers have a guide by which they should check their pupils' 'current rating'. It makes interesting reading and is worth reproducing here (in an abridged form).

1. *Family Circle Current Rating*—means the pupil's preparation shows he is not yet ready to appear in public.

2. *Room Circle Current Rating*—means the pupil's preparation shows he is prepared to play before his fellows in his room at school.



3. *School Circle Current Rating*—means he is prepared to the extent that he could creditably represent his club or school in a musical program.

4. *Citywide Circle Current Rating*—means his playing is sufficiently polished or outstanding to make him a possible candidate to represent his school in a citywide or countywide concert.

5. *Critics' Circle Current Rating*—means he is adequately equipped technically and musically to appear before any audience anywhere, even though newspaper critics may be in the audience to herald his faults and virtues to the world.

I find the wording of *Critics' Circle Current Rating* most dramatic. It would certainly make impressive reading if added to the requirements for the RAM Recital Diploma. This sense of melodrama seems to be an American characteristic, as is their intense enthusiasm about everything they do. The Lecturer on a Piano Workshop must be prepared not only to give at least three sessions a day, but to talk music through mealtimes, in free time and far into the night. Questions follow many lectures and are far more lively than those in England. We generally finished up with half the teachers on the platform, demonstrating to me or to one another. I shall never forget the lady who, when I was discussing arpeggio playing and suggesting a lateral movement, interrupted me by saying she preferred to use a 'tall thumb'. When I asked her to come and show us what she meant, she willingly came forward and was not in the least abashed to discover that she was unable to produce a legato by this method. She left the platform quite happily, having played a legato arpeggio for the first time in her life!

Some months before my visit I had arranged, by letter, to have children, at various stages, available for demonstration lessons. In the Carnegie Recital Hall, New York City, I was provided with (amongst others) fifteen- and sixteen-year-old students from the Juilliard School. This was a rewarding experience, as they had a fine sense of music. However, things did not always go quite so smoothly. At one place the same child turned up three times—once for a 'First Lesson' (she had already learnt for six years!), then for a lesson on pedalling (this was quite a success!) and, finally, for a lesson on a Beethoven sonata which was far beyond her. Sometimes there would be no children available when 'Teaching Demonstration' was scheduled, but I soon discovered that the teachers themselves did not in the least mind acting as guinea pigs, and would quite cheerfully come up, sometimes playing extremely badly, and taking all corrections as a matter of course. They loved reading duets or music for two pianos, and we had 'Team Competitions' in music for eight hands, which often made a riotous ending to a day of hard work.

Two of the things that left a strong impression are the kindness of the people and the beauty of the universities. My first engagement at Kansas State University, way out in the mid-west, set the scene for me, for I was immediately struck by the beauty of the campus, with its many impressive buildings and lovely trees. The temperature climbed to over 100°, but I lived and worked in air-conditioned comfort and in buildings of luxury and spaciousness. One of the university students by the name of Jerry had been assigned to me as a kind of bodyguard. He took me swimming in the evenings and, once, to the bowling alley. This fascinated me so much that I forgot to notice how much strain the wielding of a 12 lb ball put on the hand and arm muscles. I only left off just in time to save myself from being incapable of playing the piano at all!

This university, I was told, was 'only a small one', having just under 10,000 students. Later I visited universities of between 20,000 and 30,000 students. All were set in beautiful parkland, with fine buildings, huge

auditoriums and every kind of sporting facility, but none was more beautiful than my first. Each impressed me in its own way—Michigan, a wonderful campus with a special luxury 'hotel' named after Mr Kellogg (of Kellogg's Cornflakes) in which Continuing Education was carried on—Bloomington, Indiana, specially famed for its music, and with an auditorium holding 5,000 people. Here I stayed in a building so vast that the visitor has to have a plan to get around. Even then I joined the wrong 'line' for breakfast and found myself marching in with some 100 policemen! From Indiana I flew to Raleigh, North Carolina. This is one of the first states in which the English settled, and everyone seems proud to tell you of their English ancestors. I stayed in a hotel called the 'Sir Walter' and dined at the 'Velvet Cloak'. Carolina is a beautiful state, full of colour and blossom and I would have loved to linger there.

In Ohio I visited Heidelberg University, which has German origins. I was allocated a dear little house surrounded by green and trees. Though the cafeteria was only 500 yards away it was fun to have my own kitchen and share my early morning cup of tea with the cat, who seemed to be 'thrown in' with the house. The most spectacular scenery was, of course, in Colorado, where the university is set at the foot of the Rockies. The buildings, all of a soft pinky limestone, blend perfectly with the mountains rising in the background. The university has 20,000 students and a truly wonderful Music School. I was taken on my remaining free days for a trip into the mountains. For one night I slept in a cabin, complete with wooden rocking chair, and felt as though I were in the middle of a 'Western' film. The grandeur of the scenery, with its snow-capped ranges, is indescribable. So beautiful, indeed, that I almost wondered whether it would have been better not to have been there than to drag oneself back to humanity and the intense heat of the American summer.

The efficiency of the American airlines is wonderful. I was constantly flying, changing planes sometimes twice a day, yet only once was my plane late as a result of weather conditions. Several times I had to change planes at Chicago and, on one occasion, was met there by Mrs Packard, editor of a new and lively music magazine called *Clavier*. On this particular day I had lectured till 3.30, been driven 130 miles in an air-conditioned car, flown 300 more miles through a truly spectacular thunderstorm and was informed, on my arrival at 11 pm, that a party had been arranged for me. This is just an example of the amount that is sometimes packed into one day.

In New York City the hospitality was quite overwhelming. But New York is not nearly so impressive as London—at least not to me. Once one has seen the famous Manhattan skyline, gone up the Empire State Building and visited the United Nations, one begins to miss the London squares and parks, and appreciate why it is the Americans are so fascinated by the beauty and age of our capital. Whilst in New York I was given a radio interview for half an hour and questions were shot at me at an alarming rate, ranging from 'How would you introduce a child to the piano?' to 'What is interpretation; is it something you can see?'

My other engagements included a visit to the Eastman School in Rochester, NY, scene of recent serious riots. I drove from the airport past barred and shuttered houses, and half wondered whether I ought to lie on the floor of the car. This school is one of the most respected Music Centers and different Workshops were going on in several parts of the music building. One group was studying, for three whole days, the art of breathing as related to singing, wind instruments and underwater swimming. At another university they spent the whole day talking about the thumb in piano playing. They certainly like to do things thoroughly.



It would be impossible, in one article, to relate all the incidents that endeared the American people to me, but one or two stand out in particular. There was the lady who, as a member of my Ohio Workshop, heard that I hoped to visit Niagara. She immediately telephoned her husband to book rooms there for the weekend. She took me to her lovely home, 90 miles away, for the night, and then she and her husband drove me the remaining 260 miles and I was able to see this great wonder of the world. On another occasion I received a letter saying that I would be met at Indianapolis airport. There I was collected, taken on a sight-seeing tour of Indianapolis, given a wonderful dinner and driven to the university, arriving at 10.30 pm. I later discovered that this lady had come 200 miles to meet me and still had another 150 miles to go home. She was not connected with the university, but had been told of my arrival by someone who had previously met me. At Washington DC (where I went purely as a sightseer) I was 'paged' at the airport. A gentleman from the Senate was waiting for me, so that I was able to see the White House and many places that I would otherwise have missed. He had been told of my arrival by two of my Indiana teachers.

Then there is the music teacher in Boulder, who decided I seemed rather lonely in my hotel and whisked me off to her charming home by a mountain stream; and another teacher from Juilliard School, whom I had met during my New York Congress, decided that I would be too tired after my final lecture in Rochester to fly straight back to New York and England. So she drove over to fetch me for a day or two in her lovely house in the country—some 600 miles there and back for her!

One of the most perfect weekends I spent was at the beautiful home of Mr and Mrs Gossec, at Bloomfield Hills. After the hottest week of my life (we had had trouble with the air conditioning in Michigan) I was able to swim from morning till night in their pool and to hear the Detroit Symphony Orchestra perform in an Open Air Bowl. How can one fail to be sentimental with music under the stars, a full moon rising behind the hills and the crickets chirping their accompaniment to *A Midsummer Night's Dream*?

Nor must I omit my brief but happy visit to Canada. This engagement involved flying up from Buffalo and then back to Michigan, but was well worth the journey, and I hope to see more of Canada another time. On this occasion I stayed at Mount Allison University, New Brunswick, where, after three days of lecturing, I was given three further days of hospitality. The people were wonderful to me and I visited many homes. Here there was also an orchestral course for children in progress. I managed to attend some of the sessions and was very impressed by the long hours of concentration the children put in.

Both in Canada and America I found much of the family life quite unlike that which is brought to us on television. Children of most middle-class families, particularly in the country, are brought up strictly, and exemplary behaviour is expected of them at the Saturday night Club Dinners which are attended by the whole family, from grandmother to the baby in the high chair. The hospitality is quite overwhelming; I attended thirty-four parties and receptions, most of them delightfully informal. Conversation is lively and stimulating and great interest is shown in the English way of life; topics frequently included being the British Royal Family, the Welfare State and the London fog. The people spoke in admiration of many of our British musicians, and they have a particularly warm corner in their hearts for Dame Myra Hess, who was mentioned at every place I visited.

To me it is a wonderful thing that British prestige is so high in America, particularly in the educational field. It seems to prove that tradition and a long-established reputation can hold their own against all the equipment in the world. In America I never played on any piano

but the finest—usually a Steinway grand. Lovely pianos stand in all studios, which also have perfect acoustical and sound-proofing properties. Recording units are available on every hand and many other aids and gadgets. Classes for 'Minors' are sometimes held in rooms holding as many as sixteen pianos. Auditoriums are vast and impressive with perfectly sited seating for all. We in England have few of these advantages, yet the English 'teacher-lecturer' is treated in America as though he or she had dropped from heaven.

## Music in Iceland

by Ross Pratt

When I told my English friends that I was going to Iceland to give some concerts, they shivered sympathetically and asked if I would be playing to the Eskimos or to the polar bears. Although Iceland is only 4½ hours from London by air, it is a rather unfamiliar part of the world to the British, who often picture it as a rather barren land of perpetual snow and ice. In fact, it is not intensely cold outdoors in Iceland, and indoors, with central heating everywhere, it is not cold at all. And there are no Eskimos. The countryside in many places is very beautiful and the scenery, with its mountains, glaciers, hot springs and lava beds, is often spectacular.

The population of Iceland is about 170,000, of whom 70,000 live in the capital, Reykjavik, and it is there, naturally, that the cultural life of the country is centred. There one finds evidence of Iceland's literary tradition. In Reykjavik I saw more bookshops than in any city of its size which I have been in elsewhere. These shops contain a remarkable variety of books and periodicals, some of them in Icelandic translations; many of them are on sale in the original languages. Literature is the branch of the arts in which the Icelander has been most active, whether as writer or reader.

The record of musical life in the country is a more limited one, but it is surprising that so much goes on in a small country which, in the past, was isolated from musical development elsewhere. It was not until the middle of the nineteenth century that links were formed with continental Europe. Even then, it was inevitable that Icelanders who wished to devote themselves to music would go abroad to study and would remain there. This is still the pattern to some extent, but in this century some musicians have returned home and have been able to follow their profession there. One such is the organist and composer, Pall Isolfsson, who returned to Iceland in 1920 after studying in Germany, and who has been the leading figure in Icelandic musical life. Another is Dr Hallgrímur Helgason, the composer and musicologist, who is active in Iceland State Radio.

Musical activity was very loosely organised until the 'thirties, when the Music Association was founded. This was a turning point in musical development. The Association took over responsibility for a symphony orchestra, which until then had functioned sporadically, and for the Conservatoire of Music. It also sponsored an excellent choir and gave the public opportunities of hearing major choral works as well as the first performances of opera in Iceland. In latter years, the Association, which has a very large membership, has sponsored concerts by artists from all over the world. There is also a Chamber Music Club and a Musica Nova to keep its members abreast of what is going on locally and abroad.

The setting up of the Iceland State Radio has provided a firmer basis for many of the musical organisations, especially the National



Symphony Orchestra, which now gives its concerts in a fine new hall. The orchestra serves as a radio orchestra and as a theatre orchestra, and gives independent concerts (about twenty a year) as well as youth concerts. All of the public concerts are broadcast and as there is as yet no television in Iceland, the musical activities of the State Radio loom very large, especially in the lives of those living in rural areas.

The Conservatoire exists as a school for those intending to make music a career. It is also a centre of study and activity for those who will become amateurs and who wish to receive some musical instruction as part of their general education.

The National Theatre, opened in 1950, is mainly a theatre for drama, but it occasionally puts on opera, with Icelandic and foreign artists. Iceland is no longer isolated and visits from opera companies and ballet groups from European centres are not uncommon. The traffic is not all one-way. Icelandic singers, in particular, have established themselves in opera houses abroad, especially in Scandinavia, and Icelandic choirs have visited North America.

Post-war prosperity, government patronage of the arts, air travel, the fact that Reykjavik, although a small city, is a capital; all these factors have contributed to the present situation in which music is flourishing on a considerably larger scale than one would expect to find in such a small community.

## Heaven or Hell?

by Vivian Joseph

The Wigmore Hall was full; a large and distinguished gathering of musicians had come to hear the third concert in a series of modern music sponsored by the Contemporary Music Society. The hum of whispered conversation and the rustle of programmes was suddenly replaced by applause, as the three artists entered from the side of the domelike platform and took their places. In as many minutes, three moods had been created by this audience—expectancy with its nervous tension, pleasure at the appearance of the artists, and now that hushed silence that always takes place just before the performance is due to begin! A silence that was to be shattered by four chords, so dissonant and so *fortissimo*, that even the players seemed momentarily unnerved. So began the performance of a string trio by Van Broygel.

This story is about the cellist, Jan, whose sudden impulsive action in the middle of the first movement was talked about for months afterwards and was to alter the whole course of his life. Playing his part, he skilfully threaded his way through the confusing rhythms, syncopated accents and discordant harmonies until it seemed as if his mind were being dominated by the music and his fingers propelled by an inner force over which he had no control. It was not a pleasant sensation, and fighting with all his will-power, he longed to break this spell of ugly sounds and harsh rhythms, and yet he hesitated; was there beneath this culmination of horror and hideousness a beauty of which he was unaware; was he out of tune with this new development from pure harmony? No! With this decision he stopped playing, got up and stumbled off the platform muttering 'I cannot play this ugly rubbish'. There was absolute silence in the hall, and his two colleagues, stunned into silence, got up and followed him off the platform; but he was gone. He rushed out into the street, stumbling in his eagerness to escape from those ugly sounds that pursued him down Harley Street, across Marylebone Road, and it was not until he was within the four walls of his own room that this nightmare ceased. He made himself a cup of coffee and sat down to analyse his feelings to try to come to some logical reasoning for his behaviour. Of one thing he was sure, he must

get away—away from it all, away from ugly sounds, ugly concert halls, cold artists' rooms, long, weary train journeys—in fact everything, to go far far away.

He awoke early, dressed, had his usual cup of coffee and set off for the airport. He would go to Rome. Of all the cities that he had visited Rome was the one that remained vividly with him. His soul would be calmed and his mind refreshed by the glory of the past—to see the fountains, to walk again in the gardens of the Villa Borghese, to see the majesty of architecture which—his thoughts were interrupted by the loudspeaker 'Flight 532 for Rome. Will all passengers holding a green boarding card please assemble in the departure lounge.' He took his place in the aircraft, the third seat from the back nearest the window. There the wing remained in sight with the rapidly changing scenery, which always gave him a sense of being secure. Secure—that was surely connected with belonging, but where did he belong? To be part of a changing way of life, to live in an ever-changing scene, and yet feel so intensely the traditions of the past which were being so violently replaced by—'Will all passengers please extinguish their cigarettes and fasten their safety belts'. The steward's voice barely reached him. Harmony was natural, there was nothing ugly in nature, the progression of the seasons, culminating in—'Ladies and gentlemen, this is the pilot speaking, please don't be alarmed, we have run into a storm and . . .' his words trailed off as the plane went out of control. It spiralled downwards, hurtling through the air like a stone being dropped from a great height and hit the water with a resounding crash.

Jan gazed out of the window at the beauty of the passing countryside. The sun shone down from the clearest blue sky that he had ever seen, he felt quite different—as if his soul was at last at peace. How smoothly he was travelling, as if propelled along by a shaft of air; but wasn't he in an aeroplane? Ah well, he must have been dreaming. He felt utterly at peace; everything he saw suggested themes and harmonies. Now he could write that string quartet and he knew exactly where he was going—where he was going—where he was going. The words fitted the rhythm of whatever it was that was propelling him along, but soon it stopped.

He got out and stepped into a waiting car, which sped down a wide road past buildings that he recognised from his dreams. It stopped outside a white marble hall, but of course this was the concert hall, exactly as he had imagined it, the noble entrance flanked by tall pillars with a large statue of Orpheus on the top. He walked up the steps and found his way to the artists' room. This was an artists' room, large and warm, and with a meal waiting for him, his dress clothes laid out—his cello in the corner. He was not surprised he had dreamed about it so often. He knew that such a concert hall must exist somewhere—and here he was. They had thought of everything—his favourite food, a new blade in his razor (how often had he forgotten to buy them!), a clean shirt and white waistcoat—so white!—what luxury not to have to say 'Oh well, the cello hides most of my waistcoat, I'll wear it just once more'. He took his time dressing and when he was quite ready, made his way to the platform. He looked through the curtain and saw a vast hall filled to capacity. His heart overflowed with happiness—what a heavenly place! At last he had found it, the perfect engagement—the concert of his life. He walked on to the platform and joined his two colleagues. To play string trios in such surroundings—could one ask for more? They began to play and he gave everything of himself, playing with a serenity and warmth that he had never known before. The pure harmonies and the uncomplicated rhythms poured through his being, and he was lost entirely in the sheer joy of the music that he was making. He had never heard his partners play so well. It was rather a long move-



ment, still it was so beautiful; but surely the coda must be on the next page? He glanced at the viola player, who was too absorbed in his part to notice, so he leaned towards the violinist and whispered 'When does this movement end?' The beauty of the sounds engulfed him once more, and pages went by until he looked again at the violinist whom he thought had not heard him, but the violinist looked at him, and in a low, soft, expressionless voice said, 'It doesn't'.

## Beyond the Pale

by Anthony Bowles

Last year a choral concert was given in a London theatre, the programme of which included an elaborate sixteenth-century Mass alongside modern jazz numbers. All the singers were actors, and the conductor, arrangers and three of the five members of the band were ex-RAM. The theatre was full. Does this mean that the barrier between the two sides of our profession is breaking down?

In the eighteenth century 'entertainment' was not a dirty word. Musicians could pass from the church and concert-room to the theatre and ballroom and back without fear of redress. Music may always have been a sacred art, but was not yet sanctimonious. Bach thought nothing of adapting and using other composers' works, and Mozart spent quite a time writing for the ballroom, presumably taking it all in his stride. His chances of securing excellent performances of his light music must have been much smaller than if he had been alive today; and if there were any musicians eking out a living purely by playing for dancing and dinners, they would undoubtedly have had to play more hack music than their modern successors.

Towards the end of the nineteenth century 'straight' music became less and less communicable to the layman, until in the twentieth it is often incomprehensible to the sophisticated musician. The masses needed a more immediately accessible, 'popular' type of music, which the turn of the century Mozarts and Schuberts failed to provide. When the vital and fascinating new sound of jazz came upon the scene the hungry public seized upon it, and the barrier began to go up.

Why?

Does the very word 'jazz' stick in the legitimately trained musician's throat? Does he resent being told he's got to 'feel it, man', and finding that what is written down—often in a sort of shorthand—is not played exactly as it is written? Yet surely the music of the past needs to be 'felt', and are not modern musicologists continually getting involved in heated arguments over such questions as what X meant by a wavy line over a minim?

Perhaps the larger element of improvisation in jazz tended to be frightening, or was it the lack of inhibition of the performers? Whatever it was, much is changed now. Modern jazz has become almost as esoteric as straight music; its harmonies and contrapuntal devices are now so complex that it is written down much more fully, if not entirely, leaving the individual performer far less leeway. The wheel has turned full circle, for now the classical musician is often invited to improvise within fixed limits or, indeed, to make up his entire part as he goes along. The tenderer sensibilities of the English are unlikely to be embarrassed by the modern jazz musician, who is usually spending most of his time concentrating too hard to permit himself the wilder excesses of behaviour.

In any case, there just isn't much jazz about these days; but a merely cursory audition of a disc of Miles Davis, Gil Evans or Marty Paich

should convince all but the most biased listener of the tremendous resource, accomplishment and control needed to perform music of this kind, let alone the genuine creativity and knowledge involved in writing it. Certainly the eighteenth-century 'light' music performer did not need so much technique and musicianship.

If jazz in the pure form commands less public allegiance today, its influence on the entertainment music of our time has been considerable, permeating the theatre, films, TV, radio, the dance-floor, etc. Here it is to be found side by side with music whose derivation is obviously more classical. The 'illicit' side of the profession produces much rubbish (although in this it has no monopoly), but so much that is worthwhile to listen to and to play that the straight musician is the loser if he persists in putting up a barrier which precludes his enjoyment of it.

My own experience since leaving the RAM has been largely confined to the theatre and, more recently, television. An early love affair with the stage—one still going on—compelled me to court the company of show-business people, and when the opportunity came to musically direct a tiny revue at a club theatre I needed little persuasion. This show turned out to be a hit, transferred to a commercial theatre, and, after a successful London run, gave me the opportunity of going with it to the United States, and later of rehearsing with a Danish company in Copenhagen. The score was a fine one, written by John Addison, a now greatly admired film composer. Fortunately for me, when the show transferred to the West End and the orchestra was enlarged, he was too busy to prepare new scores. I say fortunately because I was commissioned to orchestrate the show, and, being inexperienced, I knew that if it turned out very different in actual performance from what I intended I would be able to put a revised version before my musicians later. That first year taught me a tremendous amount about what exactly would or would not work, and I burned to go on and apply my experience somewhere else, to experiment further.

With but two regular opera companies, a handful of dance companies and a few permanent classical orchestras, the would-be conductor has a difficult time making any headway in Britain. He has to gain experience somewhere. Yet every show, whether for the theatre or TV, must have a musical director, and nowadays the opera house frequently looks to these media to provide it with its new blood. If he only intends to use the commercial theatre *en passant*, and is lucky enough to find a job, even as musical director of a small show or company, he will have to face problems which will provide him with uniquely valuable experience. Very few of the cast are likely to be able to read music, but as a rule the actors' enthusiasm is boundless, and there is practically nothing an MD who presses the right buttons cannot get them to do. Not being musicians, they will believe anything they are told, and place their trust entirely in his hands. The power is colossal. So is the responsibility. These days it is quite common to hear a cast of non-singers performing close harmonies of great complexity, and at the same time acting or dancing themselves sick. The musician at the helm has got to have enough sophistication and tact to make up for whatever is lacking in his cast. After all, he will have helped to choose them in the first place, and this country is not short of talent.

Not all the directors he works with will have any musical understanding, and they may often lean heavily on their MD. It is certainly his cue to raise a shout if he sees the director asking his actors to turn upstage and wave the departing hero farewell whilst holding a sustained chord which needs a unanimous cut-off. He must have the authority to stick out uncompromisingly for musical standards. A sense of humour is indispensable. Equanimity must be preserved when the leading lady asks what key she's singing in and, on being told that it's B flat, claims that she only sings in G.



The MD has, of course, the right to choose his musicians, but, if he is too busy, will hand over the job of providing an orchestra to someone else, graphically called a 'fixer'. He will certainly not by right exercise the same mystic control over his orchestra as he does over his cast, and must know where he stands in relation to crossword puzzles, sock darning and other diversions that might manifest themselves in the pit between numbers.

There are many fine instrumentalists working in the pit today. Certainly they need to find other work to supplement their income, not because the pay is so bad, but because their show may flop or in any case will eventually end, and they are unlikely to go straight into another. Nevertheless, whilst the show is running they have only to attend six evening performances and two matinées a week, and so have plenty of spare time. The occasional deputy is generally allowed, and if not, the musician will be paid very highly for the lack of this facility.

The very business of playing the same score eight times a week is itself a challenge to the integrity of conductor and instrumentalist alike, and should the latter get to fever pitch, he can generally terminate his engagement with a fortnight's notice. Many people who only rarely attend the commercial musical theatre are concerned for the unfortunate musician reduced to these pitiable circumstances. This sympathy is generally misplaced. Whatever quality of melodic invention the score of a show may possess, techniques of orchestration have improved so much that what goes on in the pit usually demands the highest standard of musicianship and dexterity. *Stop the World, Oliver, Maggie May, A Funny Thing, How to Succeed* and *Little Me*, to name but half-a-dozen recent successes, have orchestral scores of great imagination, containing often stunning effects which surpass anything to be heard in many regularly played operas.

One of the most successful composers in the theatre today is completely unable to read music and declares no ambition to learn. He is reputed to hum his tunes into a tape recorder and forget all about them until the dress rehearsal. Whether or not this is strictly true, it is certain that by the time they appear in 'top-line' form, they are in the hand of another. They then go to an arranger/orchestrator, whose job it is to turn them into a working score for the production in hand. This will probably involve fixing the keys, writing additional vocal parts for duets, trios, ensembles, choruses, writing incidental music, ballets and dance routines 'based on the tunes'; and finally, several conferences and working-through-the-nights later, scoring orchestral parts.

The orchestrator tends to have a large say in the combination of the band (especially since the composer may not know the difference between a harp and an organ) and is very highly paid. It may grieve him to see somebody else's name on the bills credited with having 'composed' the music when writing the tunes, he may think, is the easiest part of the job. Nevertheless, if he fancies himself as any sort of composer, he can find himself being paid for experimenting with sounds in a way denied to the 'serious' composer. Whatever tuition an aspiring composer may have had, he needs to hear performances of his works in order to find out if the sound in his head is the same as that in his ears when they are played. In the theatre it does not matter how visionary the actual orchestration is providing it is playable and sells the number or enhances the dramatic action. These are the sole criteria. In addition there is the consolation of knowing that his work will be heard almost as soon as he has finished putting pen to paper. Many a young composer is finding that this kind of work can be exciting and rewarding, so that later, when he gets the opportunity of having one of his original works played, at least it should be professionally scored, and contain fewer surprises to its creator.

If one compares the concert-hall with the theatre and the light entertainment industry, ludicrous thoughts can arise. A top-line of tunes from Mozart's 'Jupiter' Symphony farmed out to someone else to arrange and orchestrate is unthinkable. One may occasionally lament the inability of our 'composers' to compose in the literal sense of the word. Nevertheless, the theatre and film are composite art forms and must be judged as such. Opera, after all, is a risky business, and only works really satisfactorily when the composer and librettist are matched by a conductor, director and scenic designer (and often choreographer) who are in complete accord. And then there are the singers and the orchestra.

The commercial theatre too has to take every insurance it can against disaster—a new musical is a highly expensive production—and generally endeavours to ensure that there are experts in every separate field (sometimes, admittedly, with lamentable results). The more fine musicians, conductors and ably trained singers there are to call upon, the greater will be the demands made upon them and the higher the standard will become. In spite of frustrations, there is much to challenge the most discerning musical taste. After all, twenty years ago the idea of mounting a show like *West Side Story* in this country would have been unthinkable.

Entry into the profession is not always easy and there is no guarantee of security, but if a musician is lucky as well as able he can build up his work to include recording and film sessions, concert dates, TV, etc., whether as a performer, arranger/orchestrator or composer, that effectively prevent him from getting bored, leading a life of drudgery, or needing to feel a poor relation of his successful 'legitimate' counterparts.

Quite apart from the purely musical considerations, with or without attendant pecuniary advantages, the temperamental climate is very attractive. The ubiquitous man in the street no doubt still believes that everybody involved in 'show business' rises about 1 pm, lazes about all the afternoon, clocks in for work about 7.30, and by 11.0 is enthusiastically participating in an orgiastic revel which will last until dawn.

Whilst this is—regrettably?—far from the truth, the profession, with its liberal and humane outlook, must be one of the few free societies left. Greed, envy, jealousy, selfishness, pride—all these are certainly to be found, but not in such an exaggerated form as 'back-stage' films and romances would have us believe. It has heartened and moved me to find that, providing people can do their job, and cooperate with their colleagues, it will not matter whether they spend their Sundays sitting down in Trafalgar Square or waving aloft the Union Jack; whether they attend rehearsals in a bowler hat and pin-striped suit or in a toga; whether they are snow-white, jet-black or coffee-crème; whether they live a private life of puritan severity or a semi-public one of cavalier excess. Whatever their beliefs, orthodox religious or extravagant eccentric, they are of no moment while the job is being done, providing they don't get in the way of their own or other people's work.

As one who is passionately convinced of the view that this is the way we were meant to live, loving but not judging, I am proud to be of its number. From the amount of ex-RAM students I have met or worked with in the past nine years, I am cheered to find that there is an increasing proportion who do not consider the only alternative to performing in the straight music field is to throw themselves off Westminster Bridge.



## New Music Club Review Week Concerts

It has been the custom for some years now to include a chamber concert arranged by the New Music Club, as part of Review Week activities; this comes at the culmination of the New Music Club's work throughout the term.

The Michaelmas concert was of the greatest interest, for the works were well contrasted and included Hindemith's Septet of 1948, the first movement of Shostakovich's first string Quartet, and two piano pieces by Henry Pousseur—the *Impromptu* of 1958 and the *Caractères Ib* of 1959. The concert was thus wide-ranging, and together with three student works proved how diverse the styles of modern music can be.

The student works, which are the most important in a concert of this nature, were of a high standard, and two in particular deserve special mention—David Lord's *Three Songs* for voice, flute, horn, cello and harp; and Michael Jacques's Sonata for cello and piano. Here are two young composers who already have the beginnings of personal idioms. Composition of this nature cannot come easily, and they must be congratulated for taking the hard path so sincerely and conscientiously. If anything the form of the works could have been more sure and the seams of the various sections more smoothly and fully interlocked; but this will no doubt come with experience. The third student work—a piano Quartet by Kam Kee Yong, although well constructed, was written on more traditional lines.

The Lent concert included one of the finest of modern British works—the flute Sonata by Nicholas Maw; a superb miniature that is distinguished by both clarity and economy (not a note is wasted). It was gratifying to note that, with one exception, all the works in the concert were British. It was, however, unfortunate that the three student compositions included in the concert all suffered from three weaknesses prevalent in British music of the past—a certain squareness, a lack of rhythm and an inability to keep moving. The most striking of the three works was Christopher Bowers-Broadbent's *Variations* for organ; there were moments of great beauty, but the material used was not of sufficient merit to sustain the interest throughout a piece of this length and one felt that the music could have been cut to advantage.

Colin Block's setting of Harold Monroe's poem *Living* was scored for chamber choir, descant recorder and piano; the writing for choir was sensitive and mostly harmonic, and it was given a good performance with the composer himself conducting. The concert ended with a work by David Morgan—a *Divertimento* for brass, which was the most technically assured of the three; it suggests that the composer would write good film music. Three movements of Schoenberg's Op. 29 were also performed.

Both concerts were well attended, and the secretary, Michael Jacques, together with his committee, must be congratulated for their enterprising planning.

Richard Stoker

## Notes about Members and others

John Tavener (whose one-act opera *The Cappemakers* is being produced at the RAM on 7 and 8 July) has been awarded the Prince Rainier of Monaco Prize for his cantata *Cain and Abel*, for four solo voices and orchestra.

Gladys Boustred led the orchestra and played the solo violin part in Mozart's Sinfonia Concertante, K364 at the Civil Service Orchestra's concert in the Duke's Hall on 27 April.

Works by Simon Harris—the piano Sonata (1960), the flute Sonatina (1961) and the violin Partita (1964)—formed the backbone of a recital at Conway Hall on 12 May. The artists included Gareth Morris and Christine Croshaw.

The Alberni Quartet is to give the first performance of a new string quartet specially written for them by Alan Rawsthorne on 18 July in Harlow in a concert to celebrate the composer's sixtieth birthday. On 6 February they gave the première of Richard Stoker's *Four Movements*, Op 9, and in the autumn they were joined by Harry Isaacs in Franck's piano Quintet, and by Watson Forbes—who was responsible for the early part of their training—in Mozart's string Quintet in G minor.

John Higham gave a piano recital (Beethoven, Schubert, Chopin and Schumann) in the Duke's Hall on 11 May.

Helen Watts takes the part of the First Norn in Decca's resplendent new recording of Wagner's *Götterdämmerung*.

Elizabeth Eriksson (Bessie Todd), who writes to say that she would welcome news of her contemporaries at the RAM, gave a song recital on 6 October in Rottingdean.

Ken Williams, Secretary of the Students' Branch of the RAM Club, represents the Academy as Associate Editor on the panel of 'U', the inter-university and college magazine.

Mme Naomi Papé, Lecturer in Singing at Stellenbosch University for ten years, recently retired from the university and has settled in East London, where she will teach privately. During August and September Mme Papé acted as Music Examiner for the University of South Africa for the twentieth consecutive year, and on this occasion also acted as Licentiate Singing Examiner.

Graham Treacher was appointed Assistant Conductor of the BBC Scottish Orchestra on 1 March.

Richard Bennett's second opera, *The Mines of Sulphur*, received its première at Sadler's Wells on 24 February.

John Gardner's *Ballad of the White Horse* was included in a programme given in Croydon's Fairfield Hall by the New Philharmonia Orchestra under Myers Foggin on 6 March. During the previous autumn Mr Gardner repeated his justly famous performance as the tavern pianist in Berg's *Wozzeck*, when the opera was revived at Covent Garden.

Denis Wright celebrated his seventieth birthday on 22 February; the BBC marked the occasion with a programme in which Dr Wright was interviewed, and conducted a programme of music with the Black Dyke Mills Band.

John Georgiadis, who has led the City of Birmingham Symphony Orchestra for the last two years, takes up the position of Leader of the London Symphony Orchestra in July.

Cherry Isherwood performed Britten's *A Ceremony of Carols* in Salisbury Cathedral for the Southern Cathedrals Festival last autumn, and again in Coventry Cathedral just before Christmas.

Phyllis Tate's opera *The Lodger*, first produced at the RAM in 1960, was performed on 10 and 11 March at the St Pancras Arts Festival.

Canon Greville Cooke took part in a recital of music for piano and viola d'amore in St James's Palace on 10 November, in the presence of HM the Queen Mother, and was her guest during the interval for refreshments. His new book, *The Grand Design*, 'a study of the Plan of God in creation, history and the Bible', has been published by the Faith Press at 7s 6d; an earlier book, *The Light of the World*, is shortly to be issued in paper-back form by the Icon Press, also at 7s 6d.

Moura Lympny played Prokofiev's first piano Concerto at the Royal Concert on 24 November, with the BBC Symphony Orchestra under Antal Dorati.



Barbara Kirkby-Mason gave lecture-recitals in Dublin and Belfast in November, when she also broadcast on Radio Eireann, Ulster Television and the BBC's Northern Ireland service.

We offer apologies to Oliver Grey, whose name was incorrectly spelt in the last issue of the Magazine (p. 24).

Sheila Armstrong won the Kathleen Ferrier Memorial Prize in April. Ralph Holmes gave the first performance of Richard Bennett's violin Sonata at a Macnaghten Concert on 29 January; at the same concert he also played, with the composer, the *Lyric Interlude* by Alan Bush.

In her March *Newsletter* from the Rhodesian College of Music, Eileen Reynolds writes of her recent visit to England, and mentions with gratitude the hospitality of Essie and Harold Craxton, with whom she stayed, 'a delightful dinner with Sir Thomas and Lady Armstrong', and a visit to Harry Isaacs's music studio in Hampstead.

Wigmore Hall recitals have been given by Nigel Coxe (25 October and 30 January); Philip Jenkins (23 November); Georgina Smith (13 January); Hamisa Dor (28 January); Frederick Grinke and Joseph Weingarten (4 February); John Antoniadis (25 February); The Gabrieli Ensemble—Kenneth Sillito, Keith Puddy, John Streets and Keith Harvey—(19 March); Carmel Kaine (27 April); Sybil Barlow (11 May); and Patricia Griffin (27 May).

Keith Harvey performed the recently-discovered cello Concerto in C by Haydn with the English Chamber Orchestra at the Commonwealth Institute on 27 January.

Watson Forbes, who was a student at the RAM between 1926 and 1932, and joined the Professorial Staff in 1956 as a chamber music coach and became a professor of viola two years later, left last December to take up his position as Head of Music, BBC Scotland, in Glasgow.

Terence Lovett has been appointed Conductor of the BBC Northern Ireland Light Orchestra.

Else Cross gave the first performance of the piano Sonata by the Swedish composer Ingols Dahl on the BBC third programme on 28 April.

## Professorial Staff

### Retirements and Resignations

December 1964

Watson Forbes, FRAM

July 1965

Ambrose Gauntlett, FRAM

Denis Wright, OBE, D Mus (Edin), B Mus (Dunelm), Hon ARAM

### Appointments

January 1964

John Fletcher, Hon ARAM

September 1965

Paul Crunden-White (Harmony)

Stephen Rhys, ARAM (Harmony)

John Streets, FRAM (Director of Opera)

## Governing Body

### Resignation

Lt-Col W Loudon Greenlees, Hon FRAM (Vice-President, Director, and Hon Auditor)

### Appointments

The Rt Hon Sir Benjamin Ormerod, PC (Vice-President)

The Rt Hon Sir Alan Lascelles, GCB, GCVO, CMG, MC, Hon DCL, MA (Oxon), Hon FRAM (Hon Auditor)

## Distinctions

KCB

Sir Edmund Compton, KBE, CB, MA (Committee of Management)

CBE

Colin Davis, Hon RAM Henry Havergal, MA (Oxon), D Mus (Edin), Hon RAM George Malcolm, MA, B Mus (Oxon), Hon RAM

Hon RAM

Guido Agosti Boris Blacher Ralph Downes, MA, B Mus (Oxon) Eric Fenby, OBE Ivan Galamian Emil Gilels Douglas Guest, MA (Oxon, Cantab), Mus B (Cantab) Boyd Neel, CBE Jan Odé Louis Persinger Remy Principe Marjorie Thomas, FRMCM Paul Tortelier David Willcocks, MC, MA, Mus B (Cantab), FRCO Adone Zecchi

FRAM

John Alston Anthony Brown Derek Holman, B Mus (Lond), FRCO Ralph Holmes Alexander Kelly John Kennedy Norman Knight William Mathias Martindale Sidwell, FRCO Maude Smith Elizabeth Vaughan John Wakefield Nancy Weir

ARAM

Quintin Ballardie Marjorie Biggar Elizabeth Cooper Bernard Curtis Yvonne de Rowen Paul Engel Jean Evans Derek Francis John Georgiadis Daphne Ibbott Pauline Jackson Penelope Lynex Helen Piena Simon Preston Honor Rendell Martin Ronchetti Antony Saunders Lillian Seccombe Roy Teed Maureen Thomas Sven Weber Rosemary Wright

Hon ARAM

Edward Bednarz Neil Black Brian Brockless, B Mus (Lond) Gavin Brown, MA, B Mus (Oxon), FRCO Else Cross M E Gwen Dodds, Mus B (Cantab) John Fletcher Peter Fletcher, MA, D Phil (Oxon) Robin Golding, MA (Oxon) Tom Hammond Simon Harris, MA, B Mus (Oxon) Arthur Jacobs, MA (Oxon) Roy Jesson, MA, B Mus (Oxon), Ph D (Indiana) Joan Last Leighton Lucas William Overton Jean Parzy Hector Quine George Rogers Harold Rubens Leonard Smaildon Daphne Spottiswoode Eric Taylor, MA, D Mus (Oxon) Barry Tuckwell Hugh Wood Denis Wright, OBE, D Mus (Edin), B Mus (Dunelm)

## Births

Larkin: To John and Deirdre Larkin (née Shaw), a son, John Christopher, on 26 March 1965

Morgan: To Haydn and Doreen Morgan (née Abson), a son, Jonathan, on 4 May 1964

Pratt: To Gerald and Jean Pratt (née Wickwar), a son, Gerald Nigel, on 30 June 1964

## Marriages

Downey-Taylor: Leon Downey to Christine Taylor, 8 June 1965, at Chapel-en-le-Frith, Derbyshire. (New address: Strawberry Cottage, Kerridge, Cheshire)

Moore-Holgate: Philip Moore to Kathleen Holgate, 28 August 1964, at Henley-on-Thames

Pratley-Eathorne: Geoffrey Pratley to Wendy Eathorne, 27 March 1965, in Cornwall



## Deaths

Marion E Adams (2 February 1965)  
 Arthur Coldwell (HLR Dumfries)  
 Edna Marjorie Demuth (née Hardwick) (15 March 1965)  
 Frederick Ely, B Mus (HLR Ayr)  
 Winifred Christie Moór, FRAM  
 Henry Scott-Baker, ARAM  
 Samuel Rosenheim, ARAM  
 Shackleton Pollard, MBE, B Mus (HLR Halifax, Yorks) (November 1964)  
 Phyllis Spurr, ARAM  
 Gordon Thorne, MA, Mus B (Cantab), Hon RAM, FGSM, FRCM, Hon FTCL, FRCO (19 May)  
 Olive Zorian, ARAM (17 May)

Marjorie Hardwick, who studied at the RAM between 1930 and 1932, married Norman Demuth in 1943, and we offer our deep sympathy to him on his bereavement.

Gordon Thorne, who died after a long illness, was born in 1912. He received his musical education at the RCM and TCL, was Director of Music at Bradfield College from 1934 to 1937, Deputy Conductor of the BBC Northern Orchestra between 1938 and 1953, and Head of Music, BBC Northern Region from 1953 until 1959, when he was appointed Principal of the Guildhall School of Music and Drama.

Olive Zorian was born in 1916 and studied at the RAM between 1935 and 1939, under Arthur Catterall. Between 1942 and 1949 she led the Zorian String Quartet, which did much to introduce modern works—notably the quartets of Bartók, Bliss, Bloch and Britten—to English audiences. Subsequently she appeared on many occasions with the Julian Bream Consort.

## New Publications

Joyce Edginton: *Cat's Delight* (piano) (Hinrichsen)  
 Watson Forbes: *Catalogue of Chamber Music* (National Federation of Music Societies)  
 Ivor Foster: *Four Short Pieces* (piano) (Ascherberg)  
 Barbara Kirkby-Mason: *At Christmastide* (piano solo and duet) (Bosworth)

## Reviews of New Books and Music

Benjamin Britten: *Psalms CL* (for Voices and Instruments) (Boosey & Hawkes, Vocal Score, 5s)

Written for the centenary celebrations of the composer's preparatory school, Old Buckingham Hall, formerly South Lodge School, Lowestoft, in 1962, the instrumentation of this work is largely left to the choice of the conductor, according to the availability of the instrumentalists. Its straightforward melodic line and rhythmic simplicity are admirably conceived for school performances.

Nicholas Maw: *Round for Children's Chorus* (four-part) (Boosey & Hawkes, 4s)

The tonal writing of this canon will present no difficulties for performances by children. The piano accompaniment, mostly chordal, occasionally imitates the voices. It is a very useful work for schools.

Andrzej Panufnik: *Song to the Virgin Mary* (SATB a capella) (Boosey & Hawkes, 3s)

The work, on an anonymous Latin text, is in seven sections. The single voices are nearly always set in contrast to one pair (or two) of divided voices. Rubato, strict rhythm, varied dynamics (echo effects), *ppp parlando* etc are employed to build up a dramatic climax.

Phyllis Tate: *Three Slovak Songs* (OUP, 2s 3d)

The piano accompaniment characteristically follows the popular song melodies with imitations in the bass and gives them rhythmical support. Some chromaticism enriches the tonal harmonies. A useful addition to the repertory for both school choirs and solo folk-song recitals.

Benjamin Lees: *Three Variables* (Boosey & Hawkes, 17s 6d)

Born in China of Russian parents, Benjamin Lees studied in America and Europe and has explored nearly every field of composition (opera, songs, orchestral works and solo works with orchestra), but it seems that chamber music brings out the best in him. In his *Variables* (for Oboe, Clarinet in B flat, Horn in F, Bassoon and piano) the grouping of the three movements is conventional; quick-slow-quick. The resources of the individual instruments are appropriately exploited; the structure of the work shows good craftsmanship and is in keeping with its neo-romantic character. It does not present the performers with particular difficulties.

Leopold Spinner: *Variations for Violin and Piano* Op 19 (Boosey & Hawkes, 17s 6d)

The *Variations* deviate from the traditional pattern in that they consist of three movements (*Vivace, Allegro, Lento-Vivace*) the themes of which are derived from one basic motif of four tones. The development of the three movements is based on variations of the themes, the second movement being in the form of a scherzo. This twelve-tone composition, very contrasting in character, demands highly skilled players; to master its difficulties is worth the effort.

Else Cross

Boosey & Hawkes have recently published catalogues devoted to the works of two composers who figure prominently on their lists: Richard Strauss and Benjamin Britten. The first, a *Gesamtverzeichnis* (Ed Willi Schuh and Ernst Roth, 10s) of 'all [Strauss's] published works and such unpublished works which have been publicly performed' is, as its title implies, in German, though certain details are also given in English and French. Information provided for each work includes dates of composition and first performance, instrumentation and duration, but no thematic incipits—but then as the only way of obtaining the latter is to invest upwards of £30 in Müller von Asow's three-volume thematic catalogue, this inexpensive little book has its points.

The Britten *Catalogue*, edited, it would appear, by Donald Mitchell, and published at 7s 6d, follows the same plan, and extends as far as the *Cantata Misericordium*, Op 69 of May 1963—a moving setting of the parable of the Good Samaritan, which has recently been issued in miniature and vocal-score form (both 12s 6d).

R G

## RAM Club News

Two social meetings were held this year: the first on 23 November, at which a concert of music was given by the Band and Memorial Fanfare Trumpets of the Royal Marines School of Music under their Director (and our President), Lt Col F Vivian Dunn, with Admiral of the Fleet Earl Mountbatten of Burma as guest of honour; and the second on 3 March, at which a recital of music by Schubert and Beethoven was given by Peter Serkin. To all the artists taking part we extend our most grateful thanks.

The Annual Dinner took place in the Connaught Rooms on 17 June (after we had gone to press; an account will be included in the next issue). President-elect for 1965-6 is May Blyth, to whom we offer every good wish for a happy year of office.

L R



## The Students' Branch

In the last issue of this Magazine we asked students to 'take the initiative' in an effort to dispel the lethargy hitherto associated with the students' social life within the Academy. Unfortunately our achievements up to Easter were limited in scope and number because again only a few students made the effort to do anything constructive. This may be owing to bad organisation on my part, but still it is galling when, in the canteen, say, one finds people going into a trance or muttering something about 'exams' into their tea-cups the moment RAM Club is mentioned.

Nevertheless the Michaelmas Term saw more activity than preceding terms. The New Students' Dance was successful once it had warmed up. One of its most notable features was Tony Hymas's Jazz Group. Encouraged by this first success the Committee arranged a 'hop' in November, also providing a bar, which almost resulted in my premature departure from the Academy. Once again a general lack of interest almost killed the dance, as the main body of students did not arrive until 9 pm. The main event of the term was the Christmas Ball, which was sold out. The cabaret act and the Justin Smith band were excellent. Perhaps the most amazing aspect was the turn-out of the students; the girls, glamorous in colourful dresses and long gowns, and the men so unusually smart that even Dick was seen to raise an approving eyebrow. Thanks to 'Drac' Johns, who did a grand job as MC, and most of all to Anne Collis for organising everything so well. It is all the more unfortunate, then, to record that there is still about £20 in ticket money outstanding—so would students who did not pay for their tickets please do so without delay?

On occasions during the last two terms the Academy has provided itself with a football team. Two serious(?) matches were played, the RCM being lucky victors, and TCL overrunning us in the last ten minutes to win by four goals to one. The team, well captained by Bill Elvin, showed some improvement over the term. The forwards always played well, and Howard Rooke in goal was the outstanding player. This term a team played Trinity away, and with several new members did well to hold them to five goals.

Also arranged for the Lent Term were a football tournament and a rugby match versus the Academy Ladies. Unfortunately both of them were rained off, but while organising them one of the lessons learnt was that the RAM Club notice board is inadequate for publicity. Perhaps some senior official would consider allowing us to install a notice board in the canteen.

What of the future? Traditionally the Midsummer Term is a time for rowing and tennis. Last year the rowing season in Regent's Park was inaugurated by the Treasurer of the Student's Branch who, while admiring the London sky-line, stepped off the stern of a boat and sank magnificently beneath the waves. Fortunately such accidents do not occur in the Tennis Club, once again in the capable hands of Ian Pillow.

Future plans include the formation of a 'Council', which would meet once or twice a term, and consist of members representing different activities, such as Cricket, Hockey, Drama, University Rag, News-Sheet, etc. Anyone interested in any activity, whether mentioned above or not, or who would like to take a responsible part in the life of the Academy by joining the Council, should contact me. The Council would administrate the Club, publicise events, report to and present its problems to the Committee.

Wake up! students. The social life of the Academy is pretty dismal when compared with other colleges. Let us see something happening in 1965-6!

Ken Williams (Secretary)

## The Christian Union

### RAM New Music Club

*(Informal concerts are held on alternate Wednesdays at 5 p.m. in the Lecture Hall)*

### New Students

### RAM Magazine

### Address List

The Christian Union is planning a series of special meetings to be held in the Academy during the week 1-5 November. The Rev Tom Walker, MA, who is Travelling Secretary for the Inter-Varsity Fellowship, and a fellow musician, will be delivering daily addresses at 1 pm under the titles: 'God—Myth or Fact?', 'Is Conscience reliable?', 'Jesus—Dead Hero or living King?', 'Is sincerity enough?', and 'Cloisters or conflict?'. These will be supplemented by Tea Meetings featuring open discussions and a Brains Trust, and by smaller Coffee Parties for informal questions and discussion. The Rev Tom Walker will also be available for private interviews during the week.

Roger S Jarvis

Is it possible that more students of the RAM are at last realising that the music of the twentieth century, especially of their own generation, is a vital part of their musical experience? Are they aware, on having heard a student work performed, that they are part of the environment inevitably reflected by it?

Interest in the New Music Club has increased since September, not only among students but also some of the professors. As well as providing an opportunity for the performance of students' compositions, our policy has been to try and introduce little-known contemporary works by composers such as Messiaen, Johansen, William Alwyn and Maxwell-Davies into each programme. Twentieth-century masterpieces by Hindemith, Prokofiev, Schoenberg, Webern and Shostakovich have also figured during the past months.

The continued success of these concerts, generally acclaimed to be of a high standard, depends largely upon senior students prepared to devote time and energy to learning new works, and I would like to take this opportunity of thanking those who have taken part in this way.

Michael Jacques

### Lent Term 1965

Philip Box, James May, John Walmsley, Billy Yapp.

The RAM Magazine is published twice a year (in June and November) and is sent free to all members on the roll of the RAM Club. Members are invited to forward to the Editor news of their activities which may be of interest to readers, and the Editor will be glad to hear from any members who would like to contribute longer articles, either on musical or on general subjects. All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.1.

A new address list (the first since 1950) has been prepared, and copies will be sent out with this issue of the Magazine.





**'The Rake's Progress'**  
May 1965

Photos by courtesy of Houston Rogers

- 1 Mother Goose's Brothel (Act I Sc 2)
- 2 Outside Rakewell's house (Act II Sc 2)
- 3 The churchyard (Act III Sc 2)
- 4 Rakewell's morning room (Act II Sc 3)
- 5 The auction (Act III Sc 1)

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4



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## RAM Concerts

(Michaelmas and Lent Terms)

### First Orchestra

30 November

- Brahms** Academic Festival Overture, Op 80  
**Prokofiev** Piano Concerto No 3 in C, Op 26  
**Brahms** Symphony No 4 in E minor, Op 98

*Conductor* Sir John Barbirolli

*Soloist* Doron Sha'ag

*Leader* Jean Fiske

25 January

- Beethoven** Overture 'Fidelio', Op 72  
**Wagner** Wesendonck Songs  
**Sibelius** The Return of Lemminkäinen, Op 22/1  
**Elgar** Symphony No 1 in A flat, Op 55

*Conductor* Maurice Handford

*Soloist* Antoinette Norman

*Leader* Jean Fiske

15 March

- Mendelssohn** Overture 'The Hebrides', Op 26  
**Strauss** Oboe Concerto  
**Mahler** Symphony No 1 in D ('Titan')

*Conductor* Maurice Handford

*Soloist* Robin Miller

*Leader* Jean Fiske

### Chamber Orchestra

4 December

- Mozart** Symphony No 35 in D, K 385 ('Haffner')  
**Shostakovich** Cello Concerto in E flat, Op 107  
**Mendelssohn** Overture 'The Hebrides', Op 26  
**Brahms** Serenade No 1 in D, Op 11 (I, II, III and VI)

*Conductor* Harry Blech

*Soloist* Douglas Cummings

*Leader* Peter Cropper

19 March

- Mozart** Overture 'Die Entführung aus dem Serail', K 384  
**Mozart** 'Martern aller Arten' ('Die Entführung')  
**Berkeley** Divertimento in B flat, Op 18  
**Bach** Cantata No 51 ('Jauchzet Gott')  
**Beethoven** Symphony No 4 in B flat, Op 60

*Conductor* Harry Blech

*Soloists* Helen Lawrence and Sheila Armstrong

*Leader* Peter Cropper

### Choral Concert

17 February

- Mozart** Requiem, K 626  
**Britten** Cantata Academica, Op 62

*Conductor* Frederic Jackson

*Soloists* Helen Greener, Sylvia Swan, William McKinney and Paul Johnston

Sheila Armstrong, Joyce Jarvis, Peter Bamber and Christopher Field

### Second Orchestra

8 December

- Berlioz** Overture 'Le Corsaire', Op 21  
**Dvořák** Cello Concerto in B minor, Op 104 (I)  
**Arnold** Little Suite No 1, Op 53  
**Dvořák** Symphony No 9 in E minor, Op 35 ('From the New World')

*Conductors* Maurice Miles

and members of the Conductors' Course: Pawlu Grech and John Hywel

*Soloist* Peter Worrall

*Leader* Eugene Danks

23 March

- Mozart** Overture 'Die Zauberflöte', K 620  
**Butterworth** Rhapsody 'A Shropshire Lad'  
**Schumann** Piano Concerto in A minor, Op 54 (I)  
**Stravinsky** 'L'oiseau de feu'—Suite (1919) (V and VI)  
**Beethoven** Symphony No. 7 in A, Op 92 (I)  
**Mozart** Piano Concerto in D minor, K 466 (I)  
**Tchaikovsky** Fantasy-Overture 'Romeo and Juliet'

*Conductors* Maurice Miles

and members of the Conductors' Course: Gavin Williams, Joseph Place, John Hywel and Christopher Pearson

*Soloists* Brenda McDermott and Rosalind Bevan

*Leader* Eugene Danks

### Chamber Concerts

27 October

- Bach** Brandenburg Concerto No 3 in G, BWV 1048  
Marion Turner, Patricia Close and Jill Thoday (violins) Hilary Hart, Stephen Shakeshaft and Patrick Campbell-Voullaire (violas) Sylvia Mann, Bernard Smith and Peter Worrall (cellos) Peter Hodges (double bass) Rosalind Bieber (piano)

**Bartók** String Quartet No 2, Op 17

Kay Lomax and Ian Harvey (violins) Stephen Shakeshaft (viola) Gillian Thomas (cello)

**Mozart** Oboe Quartet in F, K 370

Robin Miller (oboe) Peter Cropper (violin) Roger Bigley (viola) David Strange (cello)

24 November

**David Morgan** (student) String Quartet (1964)

Avril MacLennan and Susan Chambers (violins) Ian Pillow (viola) Peter Worrall (cello)

**Weber** Clarinet Quintet in B flat, Op 34

Brian O'Rourke (clarinet) Judy Gairdner and Elizabeth Gairdner (violins) Hilary Hart (viola) Drusilla Alexander (cello)

1 December

**Haydn** String Quartet in D, Op 64/5 ('The Lark')

James Coles and Rolf Wilson (violins) Raymond Richardson (viola) Peter Worrall (cello)

**Ravel** String Quartet in F

Jean Fiske and Jill Thoday (violins) Carol Allen (viola) Gillian Thomas (cello)



**Mendelssohn** Piano Trio No 1 in D minor, Op 49  
Peter Pettinger (piano) Kam Kee Yong (violin) Bernard Smith (cello)

2 December

**Shostakovich** String Quartet No 1, Op 49 (I)  
Kay Lomax and Ian Harvey (violins) Stephen Shakeshaft (viola)  
Gillian Thomas (cello)

**David Lord** (student) Three Songs (1964)  
John Duxbury Judith Pearce (flute) John Pignéguy (horn) Geoffrey  
Murdin (cello) Ann Jones (harp)

*Conductor* David Lord

**Kam Kee Yong** (student) Piano Quartet (1964)  
Peter Pettinger (piano) Kam Kee Yong (violin) Stephen Shakeshaft  
(viola) Drusilla Alexander (cello)

**Pousseur** Impromptu (1958); Caractères 1b (1959)  
Philip Pilkington (piano)

4 February

**Beethoven** Piano Trio in C minor, Op 1/3  
Rosalind Bevan (piano) Nina Martin (violin) Peter Worrall (cello)

**Kropfreiter** Toccata francese (1961)  
Jill Muddiman (organ)

**Hindemith** Septet (1948)  
Richard Chester (flute) Robin Miller (oboe) David Lawrence (clarinet)  
Anthony Winter (bass clarinet) Joanna Graham (bassoon) Terence  
Johns (horn) John Wilbraham (trumpet)

16 March

**Brahms** Piano Trio in C minor, Op 101  
Pamela Watts (piano) Marion Turner (violin) Drusilla Alexander (cello)

**Villa-Lobos** Bachianas Brasileiras, No 5  
Sheila Armstrong (soprano) Christopher Elton, David Strange, Douglas  
Cummings, Bernard Smith, Peter Worrall, Thomas Igloi, David Smith  
and Santiago Carvalho (cellos)

**Schubert** Piano Quintet in A, D 667 ('The Trout')  
Vivien Pick (piano) Wilhelm Martin (violin) Patrick Campbell-Voullaire  
(viola) Sylvia Mann (cello) Malcolm Hawkins (double bass)

17 March

**Colin Block** (student) 'Living'  
Jeanne Dolmetsch (descant recorder) Anthony Hymas (piano)  
Chamber Choir

*Conductor* Colin Block

**Maw** Sonatina (1957)  
Judith Pearce (flute) Philip Pilkington (piano)

**Schoenberg** Suite, Op 29  
Robert Hill and David Palmer (clarinets) Christopher Gradwell (bass  
clarinet) Wilhelm Martin (violin) Stephen Shakeshaft (viola) Douglas  
Cummings (cello) Stephen Ostler (piano)  
*Conductor* Malcolm Hill

**Christopher Bowers-Broadbent** (student) Variations  
Christopher Bowers-Broadbent (organ)

**David Morgan** (student) Divertimento (1964)  
John Wilbraham and Iaan Wilson (trumpets) Terence Johns and  
George Woodcock (horns) Alan Hutt and Robert Horsley (trombone)

*Conductor* Christopher Pearson

19 March

Music by **David Morgan** (student)

Elegy and Scherzo

David Lawrence and Anthony Winter (clarinets) John Pignéguy and  
Colin Block (horns) Carole Block and David Nissen (bassoons)

*Conductor* Christopher Pearson

Three Tudor Lyrics

Chamber Choir

*Conductor* Colin Block

String Quartet

Avril MacLennan and Susan Chambers (violins) Ian Pillow (viola)

Peter Worrall (cello)

Divertimento

(performers as on 17 March)

## Concerts

24 September

**Liszt** Sonata in B minor

Peter Uppard (piano)

**Beethoven** Sonata in F, Op 24 ('Spring')

Nina Martin (violin) Rosalind Bevan (piano)

19 November

**Prokofiev** Visions Fugitives, Op 22

Rees Allison (piano)

**Alwyn** Sonata

Brian O'Rourke (clarinet) Noel Connell (piano)

**Ireland** Sonata

Bernard Smith (cello) Peter Pettinger (piano)

7 January

**Messiaen** Diptyque (I)

Christopher Bowers-Broadbent (organ)

**Hindemith** Sonata (1939)

Robert Hill (clarinet) Francis Woodward (piano)

**Ravel** Valses nobles et sentimentales

Peter Pettinger (piano)

**Brahms** Sonata in F, Op 99

Gillian Thomas (cello) Peter Pettinger (piano)

Evening recitals were given by **Wilhelm Martin** (24 February), **Virginia Black** (10 March), **Christopher Elton** (17 March), and **Jeffrey Siegel** (24 March).



An experimental 'Opera Workshop' was staged in the theatre on 30 November (Conductor Myers Foggin, Producer Pauline Stuart, with John Streets and Mary Nash at two pianos). Items included:

**Bizet** 'Carmen' (part of Act III)

Anne Cooper, Margaret Crossey and Olwen Hughes

**Puccini** 'La Bohème' (Act IV)

Peter Bamber, William Elvin, Christopher Field, Richard Angas, Sheila Armstrong and Carol Robinson

**Verdi** 'Falstaff' (Act II Scene I)

Robert King, Raymond Jones, Hugh Sheehan and Penelope Lister

**Verdi** 'Otello' (Act IV)

Sheila Armstrong, Antoinette Norman, Gene West, Cameron Ross, Alan Judd, William McKinney, Alan Charles and Paul Sherrell

**David Palmer** (student) 'Old beer in new bottles'

Robert King, Alan Charles, Barbara McFerran, Ruth Ottmann, Joyce Jarvis and William McKinney

## Review Week

Review Week in the Michaelmas Term (30 November–4 December) included concerts by the First Orchestra (Sir John Barbirolli) and the Chamber Orchestra (Harry Blech), two Chamber Concerts, the second of them arranged by the RAM New Music Club, and a Recital by Diploma Students from the Paris Conservatoire. There were lectures on 'The English Bible as history and literature' (H H Rowden); on 'The Wallace Collection, its history and treasures' (Robert Cecil); on 'Some contemporary problems in Philosophy and Religion' (Rev Dr H Dermont McDonald); and on 'Painting Today' (Andrew Forge). Review Week in the Lent Term (15–19 March) included concerts by the First Orchestra (Maurice Handford) and the Chamber Orchestra (Harry Blech), two Chamber Concerts, the second of them arranged by the RAM New Music Club, a Recital by the Rumanian artists Stefan and Valentin Gheorghiu, and Radu Aldulescu, and a Concert of music by David Morgan. There were lectures on 'Adventure through Mountaineering' (Mrs Joyce Dunsheath); 'Stories of the Resistance' (Mme Hélène Corneau); 'Wild Flowers of the British Isles' (Dr John Dony); and 'Some contemporary British painters' (Philip James, CBE).



